

SMI POST-GRADUATE CONFERENCE 2016

Friday 15th and Saturday 16th January
Trinity College Dublin Department of Music

PROGRAMME

FRI 15th January:

12-12.30 : Registration

12.30-12.45 : Conference Opening

12.45-14.45 : Sessions 1, 2, 3

Session 1: Irish Musical Studies.

David Scott – DIT: From London To Wicklow: Two Soft Days (Stanford's Irish Songs)

Siobhan Armstrong – Middlesex University, London: The early Irish harp: reconstructing its repertoire within an Historically Informed Performance practice framework.

Sonja Juschke – Universität Koblenz-Landau: Stanford's *Shamus O'Brien* – "a romantic comic opera"?

Session 2: Music and Culture

Joe Kehoe – DIT: Brass, Balance, and Bureaucracy: The Radio Éireann Orchestra in the 1930s

Siobhan O'Hallorhan – Ulster University: The origins of the Ulster Orchestra : Institution and Ideology in a Fragmented Society

Eoin Flood – DIT: The influence of African bata drumming on Cuban composer Leo Brouwer's *Rito De Los Orishas*.

Session 3: Analytical Approaches to Music

Emma Scanlon – Maynooth: Deconstructing Prokofiev: Hidden Patterns in his *Piano Concerto No.4* for left-hand

Clare Wilson – Ulster University: Sophisticated Stitching: Modal Interweaving in the Harmonic Language of André Caplet

Bláithín Duggan – TCD: The Analysis of Popular Music

14.45-15.15 : Break

15.15-16.45 : Sessions 4, 5, 6

Session 4: Music and contemporary popular culture

Cormac Bennett – TCD: Re-contextualising Fidelity: Hi versus Lo

Donal Fullam – UCD: Machine Music: Game Sound and Technological Mediation

Paul Sommerfeld – Duke University: Scoring *Star Trek's* Utopia: Synthetic Folksongs in *Star Trek: The Motion Picture* (1979) and *Star Trek II: The Wrath of Khan* (1982)

Session 5: Music and Religion

David O'Shea – TCD: Musical and Liturgical Developments and the Changing Face of the Chapel Royal, Dublin Castle, 1814–1860

Gabriella Petrovic – University of Vienna: Music and Islam

Romana Klementova – Masaryk University: How Jewish Is Music In the Film *Yentl* (1983)?: Compositional Work With Ethnic Music Elements

Session 6: Masters session

Eimear Hurley – UCC: 'What Makes You Beautiful': One Direction Fans and the Pop Music Industry

Patrick Connolly – DkIT: *The Sea Is Calling* : A study of works inspired by the sea

Sarah Busfield - TCD: An Old Thing 'twas: A fresh examination of the origin of Shakespeare's Willow Song

17.00-18.00 : Concert in Senior Common Room – A concert of contemporary Irish music performed by *Voci Nuove*

18.00 : Wine Reception

SAT 16th January:

9.30 - Arrivals

10.00-11.30 - Sessions 7, 8, 9

Session 7: CHMHE session

Adam McDonagh (First place)
Carrie McCarthy (Second place)
Alice McGrath (Third place)

Session 8: Compositional/Composer Studies

Stephen Guokas – University of Cincinnati: M.K. Čiurlionis and Lithuanian National Music in the *Fin de Siecle*

Michael O'Toole – DIT: The impact of John Williams upon the perception of the guitar

Svetlana Rudenko – RIAM: Musical-Space Synaesthesia: Image Processing and Space/Time Organisation of Musical Texture

Session 9: Classical Studies

Katie Cattell – Royal Holloway, University of London: Repetition in Schubert and Heidegger: The Relationship between Being and Recurrence

Tham Horing Kent – RIAM: Franz Schubert's Piano Sonata in B-Flat Major, D960: An Exploration of the Performance and Interpretation

Nicolas Puyane – Maynooth: Recomposition in Liszt's Goethe Lieder

11.30-12.00 - Break

12.00-13.30 - Careers Forum

Guest Speakers:

Stephanie Ford (Maynooth, Phd. candidate)

Dr. Nicole Grimes (Keele University)

Prof. Julian Horton (Durham University, President of the SMA)

Dr. Gwen Moore (University of Limerick, Chairperson of the SMEI)

Roy Stanley (TCD, Music Librarian)

13.30-14.30 - Lunch

14.30-16.30 - Sessions 10, 11

Session 10: Lightning Paper Session

Bryan Whitelaw – QUB: Ravel's *Gaspard de la Nuit*: Extra-musical subtext, and its role within interpretive performance

Julie Seagrave – UCC: Disputed Territory: Popular Music Studies

Michelle Dunne – UCC: The Power of Pistols: Reliving Trauma in Tori Amos' "Me and a Gun" and Rihanna's "Russian Roulette"

Shauna Caffrey – TCD: Wagner's Women

Xin Yi Joyce Lee – Maynooth: Early Schubert

Cathal Twomey – Maynooth: 'All Arts and Wisdom Under Heaven': A Study of the Word-Setting Methods in William Boyce's *Solomon*

Session 11: Vocal Music

Bernie Sherlock – DIT/RIAM/DCU: 'Eclectic Traditional' - a fusion of traditional and modern in Jaakko Mäntyjärvi's *Canticum Calamitatis Maritimae*

Kristine Healy – University of Huddersfield: Imagined vocalities:
exploring voice in the instrumental music masterclass

Miriam Hasikova – Palacký University, Olomouc: Opera in Olomouc
theatre as an example of political, historical and artistic twists during the
interwar era in Czechoslovakia

Fiona McAndrew – University of Melbourne: Re-iterating the Feminine:
The social and emotional politics of space and performance in an
original production of Milhaud's opera, *Médée*.

16.30-17.00 - Afternoon Break

17.00-18.00 - **Keynote Address:**

Professor Yo Tomita
Queen's University of Belfast
Sharing ideas and approaches to musicological research

18.00-18.15 - Closing Remarks